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Celticism resumed supremacy. He adduces evidence that it was much more than this. He shows, for example, by means of inscriptions, that Latin was used freely in the towns of Britain, not only by the upper classes, but also by workingmen. It was employed also, at least by the upper classes, in the country. He cites literary evidence (from Tacitus, Plutarch, Martial, and Juvenal), which indicates that by the second century Latin was spreading widely in the province. Passing to material civilization he uses the evidence furnished by buildings, their equipment and furniture, and the arts to demonstrate that the external conditions of life were Roman in Britain, as they were elsewhere in the West. So far as the arts are concerned, however, he recognizes a more extensive survival of Celtic tradition. The British Celt, although he adopted the Roman provincial fashion, did not abandon his national art completely. An example is furnished by the Castor ware, made on the banks of the Nen near Peterborough. To this survival of the Celtic spirit are attributed also such sculptures as the Gorgon's head belonging to the pediment of the temple of the Sulis Minerva at Bath, and the Corbridge Lion. In both cases the treatment departs entirely from the classical manner.

In his chapters on town life and religion the author makes out an equally good case. He presents, so far as the subject permits, concrete evidence and he never claims too much. The conclusions which he reaches seem wholly justified: (1) that the empire did its work in Britain as it did elsewhere in Western Europe; and (2) the Romanization was not uniform. So far as the civilized lowlands are concerned, in the towns and among the upper classes in the country, the Romanization was substantially complete, though the peasants were doubtless less thoroughly Romanized. The military region, however, Wales and the north, never became really Romanized, and in Cornwall and western Devon the Britons must have remained substantially Celtic.

The book, both on account of the scholarly presentation of the subject and its numerous illustrations of Roman-British antiquities, is a valuable contribution to Roman provincial history.

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Q. Valerii Catulli Carmina. Recensuit, praefatus est, appendicem criticam addidit CAROLUS PASCAL. Turin: Paravia, 1916. Pp. xv+123.

The *Corpus Scriptorum Latinorum Paravianum* was started during the war as the result of a reaction against the dependence of Italian scholarship on Germany. Just as the United States decided during the war to make

itself independent for all time of foreign domination in shipping and manufacturing, so Italy decided to make itself independent of foreign domination in classical philology. If the reader feels that this comparison is strained, let it be said that the Italian government has distributed free copies of the first twenty volumes of the series to many scholars in America for propaganda purposes. The letter accompanying the set states that "Italy has got rid of the German influence and is working with alacrity and independently even in the domain of classical philology." Can the reader imagine Mr. Creel sending out sample copies of *Classical Philology*?

The *Catullus* is edited by the general editor of the series, Carlo Pascal. It is in no sense a new critical edition. It supplies from well-known materials a handy text for the series to which it belongs. No manuscripts have been collated or examined; the editor is content to use the editions of Ellis and Schwabe (Merrill's excellent collation of *O* is not mentioned). No new theories about the manuscripts and their relations are unfolded. The short Preface describes briefly the chief manuscripts, *OGR*, but of the last-named little use is made. Pascal's commendable principle in establishing his text is: *Cautius puto a vetustiorum librorum fide, Germanensis scilicet et Oxoniensis, mira quadam cognatione inter se cohaerentium, raro aberrare, neque unquam nisi cum id cogat necessitas*. Yet he insists on reservations, for he does not agree with Morgenthauer (and Hale, one may add) that the other more recent manuscripts have little or no value for reconstructing the archetype. He is influenced by the fact, which has misled so many, that some of the minor manuscripts preserve the "true" reading.

Pascal devotes a good deal of space to justifying the addition of titles to several of the poems. Reference to the reviewer's article on "Hieremias and His Citations from Catullus," *Classical Philology*, V (1910), 66 ff., would have saved him several errors here.

The brief apparatus is printed in an Appendix. Many passages in which the manuscripts differ from the reading adopted in the text are passed over without notice in the apparatus (e.g., *ut*, 2. 7, *conturbabimus*, 5. 11). Usually an intelligible text is furnished, even where the text is in great dispute, but some of the old *cruces* are left "crucified" (e.g., 25. 5; 66. 59). In such cases, however, the apparatus quotes an emendation. Occasionally there is a new emendation of the editor's, as in 29. 23, *urbis o probissime*.

The critical Appendix is followed by the *testimonia*, drawn chiefly from Schwabe, with some additions of dubious validity. An index of names completes the volume.

The volume will be preferred by some to Ellis' Oxford text for its greater conservativeness, if not for its typographical appearance. The type is large and legible, but the paper is inferior. The blue cardboard cover, with a picture of the arch of Titus, is attractive but scarcely durable.

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